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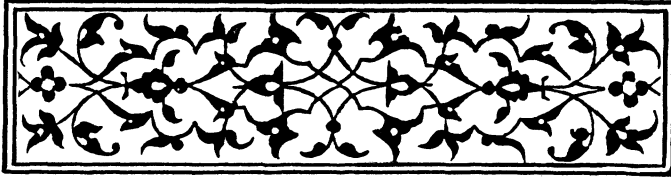
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ART EDUCATION

ART EDUCATION, a pamphlet of 46 pages, has just been published by the Museum. It is the result of an intensive study, carried on during the past season, of the facilities offered in New York City for the training of artists and of artisans. The attempt has been made to list all the industries that require some form of art training, particularly applied design and mechanical drawing. The public scarcely realizes how large a part drawing and design play in all manufactures and in all the branches of the building trades. For instance, every detail of a building is first carefully drawn on paper, from the laying of the bricks to the smallest keyhole plate on a door. Where can you learn the particular kind of drafting required by the bricklayer, the modeling which is necessary for the metalworker? This is the type of questions that the pamphlet answers. Or again, it was found that there is one school in New York that teaches the particular kind of drafting required by automobile builders and that illustrators who wish to specialize in making advertisements for the automobile trade should go to that school for special training.

The first part of this study lists these various occupations in one alphabet, which also includes processes and important branches of art study; in the adjoining column the required course of study is given; and the third column indicates at which schools the training can be secured.

The second chapter makes analyses of a few of the leading industries. Wall-paper, for instance, is taken as an example of applied design and the requirements and limitations are described.

The third chapter takes up the various schools and under each tells what courses

are given, the age or other condition for admission, whether day or evening, and whether tuition is free.

The United States census of 1910 shows that there were 97,202 professional artists—architects, painters, sculptors, designers, draftsmen, and teachers of art—of whom 17,494 were in New York City. The enrolment of art students in 1914, as recorded in the American Art Annual, is 32,663 for the whole United States, of whom 12,424 were in New York City. It would seem, therefore, that in the entire country there were only about one third as many students in the artistic professions as there were men and women actually engaged in the work; in New York City there were about two thirds as many students as workers.

Upon further analysis it was found that the greatest need is for well-trained industrial art workers, while, on the other hand, a very large percentage of the students in the fine arts courses, especially painting, fail to make even a partial success of their chosen profession. With the present European conditions, the designers trained in French, German, or other foreign schools can no longer be counted upon.

In New York City there is only one industrial art school, so called, although others are doing more or less industrial art training. That one, the New York Evening Industrial Art School, is part of the public school system. It was organized four years ago with about 100 students and the registration for 1915-1916 was over 500. The work is carried on under very difficult conditions in an elementary school building. The 1917 Board of Education budget gives some prospect of improvement, for it contains an appropriation for a day industrial art school, which it is hoped will be granted.

The Museum undertook this study of Art Education for two distinct purposes—

as a connecting link in its activities for the benefit of the industrial art workers and as an aid in the vocational guidance of young men and women who wish to make the arts their lifework.

F. N. L.

INDUSTRIAL ART IN THE PUBLIC SCHOOLS OF THE STATE

TWENTY-FIVE different art courses in the schools of New York State instead of eight! This is the record in two years. It is a result in part of changes in state requirements, but it is also an indication of the big movement toward the development of more efficient instruction which is so necessary to the future industrial and economic welfare of the country.

The courses are practical and relate to the needs of the individual, the school, and the community. Some half dozen in the two largest cities of the state, Buffalo and New York, are purely vocational. This means that they graduate art students capable of entering the trade of the commercial artist. These courses include Commercial Designing, Costume Drawing, Industrial Designing, Furniture Designing, etc.

In these and other cities considerable time is given to such courses as Personal and Applied Design, Metalwork and Jewelry, Bookbinding, Interior Decoration, Advanced Drawing and Painting, Landscape Design, etc., which, in most instances, form the foundation work for professional art school and college courses.

Nearly if not all high schools in the state are offering some kind of practically applied art work and nearly one hundred schools provide special courses with an industrial bent.

This sign of educational and industrial preparedness is not to be lightly passed by. It is but the beginning of great things. Already student designs are being sold, craft work is finding a lucrative market, and talented individuals are being recognized and instructed for the future greatness of the state. It is all advancing so rapidly that the outcome must produce many state

scholarships, a great State Industrial Art School, and a number of Municipal Art Schools. Furthermore, as in England today, even the villages will have their repoussé metalwork, wood carving, or embossed leatherwork classes, and towns of even two thousand inhabitants will have their "art classes."

The present and most urgent need on the part of the schools is the model or example. Intelligent work can proceed but fitfully and slowly if illustrations and examples of masterpieces are not at hand. Inspiration and incentive, excellent technique and beautiful design are not spontaneous as the hidden spring, but must come by diligent study of great works and by an earnest effort at least to approach their ideals. Pupils must literally feed their eyes and brains and souls on the wonders of the ages, both past and present. Schools and classes and teachers are ready; museums and individual homes have the examples; coöperative effort must unite the two in promoting the foundation work for the American Renaissance in Art.

ROYAL B. FARNUM.

ART INSTRUCTION IN MINNEAPOLIS¹

THE recent survey for vocational education in the city of Minneapolis conducted by the National Society for the Promotion of Industrial Education, under the direction of Dr. C. A. Prosser, reveals a situation worthy of the most thoughtful consideration, not only on its own account, but because it presents a supreme example of conditions that now exist or may soon develop in all our rapidly growing cities.

¹Mr. Bailey's review of this very interesting Report is published in no spirit of criticism of institutions in Minneapolis or of conditions there, but because of the valuable lesson it furnishes for similar institutions elsewhere. The same conditions exist in New York and in other places. They are perfectly natural and explicable when the history of the individual institutions is considered. New York should, therefore, recognize an obligation to Minneapolis for making clear through this Report the need for bringing our own institutions into closer relationship and greater coöperation.—The Editor.